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Prairie Chickens

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than an hour after sunrise, many birds have left for the woods and creek bottoms. So we shot, wide open at 1/50 second, as fast as good subjects presented themselves. At first we worried about noise. There were some Exaktas in the crowd and their shutters are about as subtle as slapping two boards together. But the Area Manager told us that once the birds have settled on the grounds it takes a lot of noise to disturb them. They seemed to pay no attention whatever to the collection of lens barrels sticking out the peepholes.

Fifteen minutes, and the sun was gone. Fifteen more, and the birds began to get restless and wander off in twos and threes. Later in the season they might linger longer. At a quarter to seven our guide said we might as well leave. The light was very poor, and would get no better. The booming and fighting were desultory, and we were cold and hungry. So very quietly he eased himself out the rear door of the blind and showed himself. The chickens took wing. He motioned to us to follow, and across the prairie we trooped to the truck. As we climbed in, the Area Manager pointed back to the booming ground. The chickens already were returning to it, not having been particularly frightened by quiet humans.

Cold and cramped, we drove to the nearest town to warm up on coffee and doughnuts. Next year we'll do it all over again. Prairie chickens are such show-offs! ■

Scotty is going on tour in February with a lecture titled "Nature, Just for Fun." Conducted under the auspices of the PSA National Lecture Program, his trip will take him through the central and southwestern states. For more details, see this month's National Lecture Program column.—Ed

Reverse Borders

Some like 'em white, and some don't use 'em at all, but comes a time when a dark grey or black border is needed to set off a picture. If you made the Print Flashing light described in the June, 1961 PS&T Supplement, or have an equivalent, making dark borders is easy. Just cut a piece of thin cardboard the size of the picture and glue a few weights (like heavy metal washers or type slugs) along the edges to keep it flat. To be real fancy, make the mask of sheet metal, but be sure the edges are absolutely clean-cut. Then, after exposing for the picture, position the mask and expose with the white light. That's all there is to it!

Incidentally, the same method can be used for *white* borders if you're making prints that require reversal processing, like Printon or Ektachrome paper.—*Silom Horwitz*